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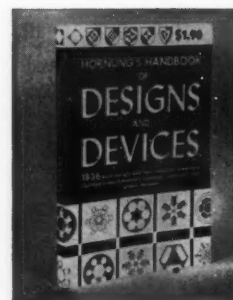
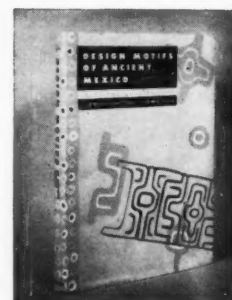
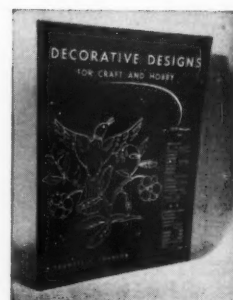
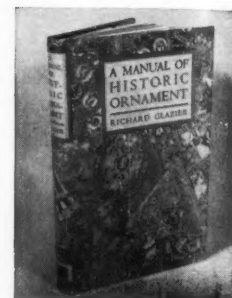
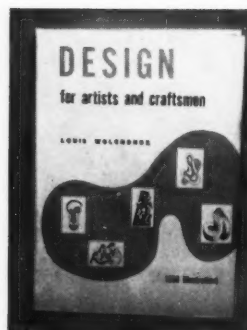
By Clarence Horning

Basic designs and variations include the circle, line, scroll, curvilinear, fret, shield, and many others. 1836 sketches, 240 pages, 5" x 8", paper bound. \$1.90

CHINA DECORATION

By Kathleen Mann

This book is a simple guide to the china decorating art. Many illustrated examples of modern designs. \$2.50



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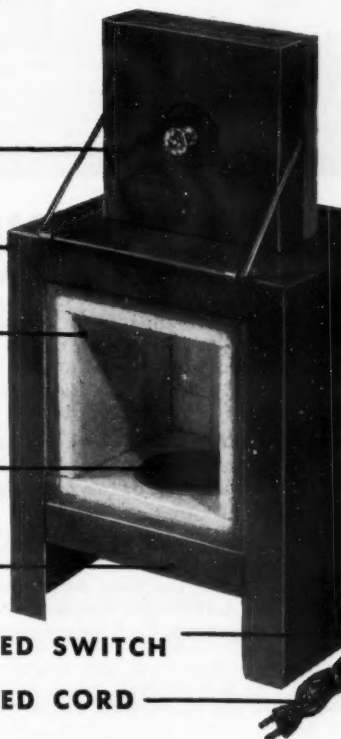
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We also wish to congratulate Adele Davis, Maxine's teacher and sponsor. P.S. The glazes were S. Paul Ward's

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Ceramics MONTHLY

Volume 3, Number 7

JULY • 1955

50c cents per copy

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Cover by Robert L. Creager

Ceramics Monthly is published each month at the Lawhead Press, Inc., Athens, Ohio, by Professional Publications, Inc., S. L. Davis, President and Treasurer; L. G. Farber, Vice President; P. S. Emery, Secretary.

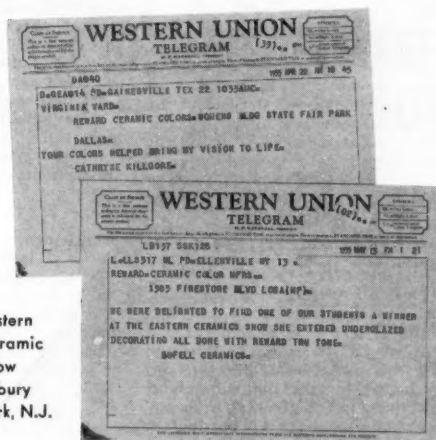
SUBSCRIPTION PRICE in U.S.A. and Possessions: one year, \$4; two years, \$7; three years, \$9. Canada and Pan America, 50 cents a year additional; foreign, add \$1 a year. Current issues, 50c; back issues, 60c.

ALL CORRESPONDENCE (advertising, subscriptions, editorial) should be sent to the editorial offices at 4175 N. High St., Columbus 14, Ohio. Entered as second-class matter at the post office at Athens, Ohio, as granted under Authority of the Act of March 3, 1879.

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letters

SCANDINAVIA

Gentlemen:

... I would like to congratulate you on your recent articles about pottery in Scandinavian countries. It is most interesting and inspiring to see photographs of work of so high a caliber. I hope the end of this particular series does not mean the end of any like it, as it is, in my opinion, an idea worth keeping as a monthly item.

Mrs. J. E. COFFEY
Bourlamaque, Quebec

♦ Author K. L. Boynton moves on to Great Britain for her next series. Her travels (editorially speaking) aren't over yet!—Ed.

Gentlemen:

I read the article ["A School . . . A Teacher . . . A Grad"] by K. L. Boynton, CM April] with the greatest interest, and I am very happy for the publicity about our ceramic department given in your excellent magazine. Would it be possible to get more copies? I should like . . . to keep one in the archives of the school . . .

AAKE STAVENOW, Rektor
Konstfackskolan
Stockholm, Sweden

CAN'T SAY ENOUGH

Gentlemen:

... Even though I am less than a rank beginner and could scarcely qualify as even a hobbyist, I enjoy every CM article and go back and read or reread them as

my knowledge increases. I have just taken my first course in the use of the potter's wheel and have gone back to the Sellers' articles on throwing with much greater interest and understanding.

Can't say enough for the range of subject matter covered and the fact that you do not belittle those who have neither talent nor desire to become professional, but who have found satisfaction and enjoyment in puttering at potting . . .

DOROTHY PAULL
Milwaukee, Wis.

Gentlemen:

... I would like to thank you for your fine magazine. I have been "in" on CM from the first edition and I think it is the finest publication of its kind on the market. I consider my yearly subscription one of my best investments and recommend it highly to one and all . . .

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PLASTER POINTERS

Gentlemen:

It isn't often that I can find time to write . . . but after having read the complicated formula for computing the amount of plaster and water to make a mold as given by Dorothy Perkins on page 33 of your May issue I can't restrain myself.

In using U.S.G. #1 Potter's Plaster, we have found that a mixture of 60 parts

plaster to 40 parts water makes a very good casting and long-lasting mold. One ounce of this mixture will fill one cubic inch. Consequently, all that is required is to compute the total cubage within the molds, deduct the cubage of the model, and then apply the above given percentages to the net result. For example, if the gross cubage is 100, and the model occupies 40 cubic inches, the net cubage to be filled with plaster is 60. Using the 60-40 formula, 60 per cent of 60 equals 36 ounces of plaster, and 40 per cent of 60 equals 24 ounces of water.

The formula given by Mrs. Perkins is more nearly 75-25, but if some allowance is made for waste, (a good idea with any formula) the same simple method outlined above may be used.

W. B. DUNBAR
House of Ceramics
Memphis, Tenn.

Gentlemen:

We thought some of your readers might be interested in the following in connection with your articles on plaster. Instead of boiling down mold maker's soap, the quick, easy and effective way to separate plaster is to use ordinary tincture of green soap (readily available at any drug store).

This is best applied by using a wide soft brush . . . Dip the brush in the undiluted liquid soap and brush directly on the plaster to be sized. Lay the soap on gently. No need to work up a lather and hence no bubbles to worry about.

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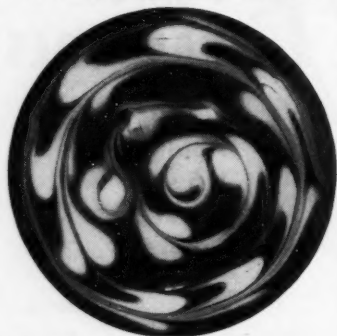
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itinerary

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WHERE TO SHOW

★national competition

INDIANA, Indianapolis

August 31-September 9

Indiana State Fair Ceramics Exhibit. Entries due by Aug. 10; fee. Write Director of the fair for book of regulations.

LOUISIANA, Baton Rouge

Sept. 11-Oct. 2

La. State Art Commission 14th Annual Art Exhibition. For state's artists and ceramists. Jury; prizes. No fee. Cards and work due Sept. 2. For details: Jay R. Broussard, dir., La. Art Comm., Old State Capitol.

MAINE, Kennebunk

August 3-28

Annual exhibition and sale including crafts. At Brick Store Museum, 117 Main St. Jury; awards. Fee \$2; blanks and work due July 17.

MINNESOTA, St. Paul

November 13-December 23

★Fiber, Clay and Metal competition for American craftsmen sponsored by Saint Paul Gallery and School of Art. Prizes, \$1000; entry fee. Work due Oct. 15. Write the Gallery, 476 Summit Ave., for details.

NEW MEXICO, Santa Fe

August 21-Sept. 30

42nd Open-Door Exhibition (The Fiesta Show) at the Museum of New Mexico Art Gallery. For N.M. artists, and includes crafts. No jury; no fee. Entry blanks due July 9; work, July 30. Write Dorothy Morang at the Museum.

WASHINGTON, D. C.

Sept. 1-23

Fifth Biennial Exhibition of Ceramic Art sponsored by Kiln Club of Washington and Smithsonian Institution - National Collection of Fine Arts. Includes foreign entries, invited American entries, and a juried section for artists residing in the District, Maryland and Virginia. Third section work due Aug. 19. For details: George Beishlag, chairman, 2044 Ft. Davis St., S.E., Washington, D. C.

WHERE TO GO

ALABAMA, Birmingham

July 5-26

At Museum of Art—85 pieces from Third Annual Ceramic Exhibition sponsored by Ceramic League of Miami.

CALIFORNIA, Carmel

July 23-24

Crafts-in-the-Making show at outdoor Forest Theater. Carmel Craft Guild members demonstrate and exhibit work.

CALIFORNIA, Long Beach

opening about July 15

California Designed exhibition of objects and furnishings for the home. At Long Beach Art Center, 2300 East Ocean Blvd. (See also San Francisco.)

CALIFORNIA, Pomona

September 16-October 2

Arts in Western Living at Los Angeles County Fair (Fine Arts Building); ceramics incorporated with other crafts in specially designed rooms and areas. No competitive exhibition.

CALIFORNIA, Sacramento

July

Annual Exhibition Northern California Graphic and Decorative Arts at California State Library. Crafts included.

CALIFORNIA, Sacramento

Sept. 1-11

California State Fair, Department Twelve—Arts, includes ceramics and enamels section.

CALIFORNIA, San Francisco

opening about July 15

California Designed exhibition of objects and furnishings for the home. At De Young Museum.

CANADA, Toronto

through September 30

Canadian Ceramics of 1955 at Royal Ontario Museum of Archaeology under auspices of Canadian Handicrafts Guild and Canadian Guild of Potters.

COLORADO, Denver

through August 1

Sixty-first Annual Exhibition for Western Artists at the Denver Art Museum includes crafts.

CONNECTICUT, Norwalk

through July 10

6th Annual New England Show at Silvermine Guild of Artists includes ceramic sculpture.

FRANCE, Cannes

through August 1

Masterpieces of Modern Ceramics representing all countries on the Continent, also U.S., Mexico, Brazil, Turkey and Egypt. At Palais des Festivals.

IOWA, Iowa City

through August 5

American Artists in Silver, Jewelry and Ceramics exhibition at University of Iowa's annual Summer Festival of the Arts. Invitational show.

KENTUCKY, Louisville

July 6-27

Pre-Columbian art. 80 examples. At J. B. Speed Museum.

(Please turn to Page 36)

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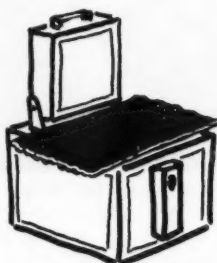
suggestions

from our readers

KILN DIRT ELIMINATED

When the lid of a top-loading kiln is being closed, small pieces more often than not drop off the brick lining, which can ruin the stacked ware if they become embedded in the molten glaze. I protect the kiln load with asbestos paper.

The paper comes in rolls and is available in hardware stores. I use a rather heavy



quality which is quite inexpensive. A piece of the asbestos paper is torn from the roll and laid across the top of the kiln, extending on at least two sides before the lid is closed. The paper is very brittle after firing and usually breaks when it is removed from the kiln; but it has already served its purpose. No dirt from the lid got in!

—Edna Tower
Gary, Ind.

TEST FOR ONE-FIRE

When I buy new glazes, I make test firings on them this way.

I glaze one side of a test piece made of green ware and fire to the maturity of the clay (in my case, 05). Then I glaze the other side, which is now bisque, and fire it to the recommended cone temperature for the glaze (in my case, 06).

In this way, on the same piece, I can tell at a glance whether there is a difference in behavior between one-firing on green ware and firing on bisque. In some instances,

it is well worth knowing before glazing and firing a piece.

—Carmen Barker
Abilene, Tex.

BIND THE FINDING

Getting a good bond between a piece of ceramic jewelry and a finding is often very difficult. I have found that if you carefully rub the green ware piece back and forth across the largest grade sandpaper you can buy, you obtain a furrowed surface which is excellent for holding the finding. The roughened surface gives the cement or glue being used something to bite on. I have never been able, using this method, to break the bond.

—Mrs. G. B. Hodges, Jr.
Williamsport, Pa.

SLIP BLUNGER

Here's an idea that works fine for me and may be very helpful to others who require large amounts of casting slip. Fill your old washing machine with the required amount of water and slowly add the dry ingredients while the agitator is working. When the slip is thoroughly mixed, allow it to pour through the hose at the bottom of the tub and also through a screen into your storage jugs. It works fine!

—G. Lawrence Jelf
Lincoln Park, Mich.

GREEN WARE CLEANER

I have found that a fine grade of nylon net is the best "cleaner-upper" of green ware that I have ever used. For cast ware, it will clean off mold marks eliminating the need for sponging. It is excellent for detail, too, such as separating fingers on figurines. By folding a piece of the nylon net, you can use it to cut between the fingers. It will fit around places where stiff sandpaper will not, and do the job just as effectively.

—Ann Decker
Chickasha, Okla.

Market For Ideas

Send your bright ideas to Ceramics Monthly, 4175 N. High St., Columbus 14, O. CM pays \$1 for each item used in this column. (Sorry, but we can't acknowledge or return unused items.)

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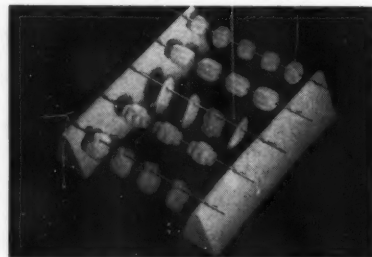
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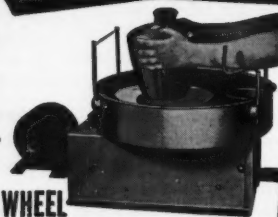
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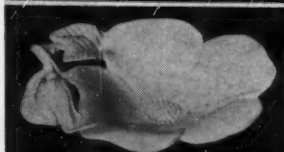
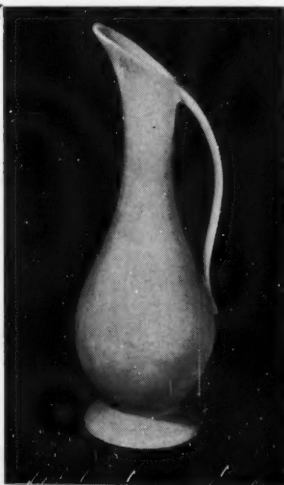
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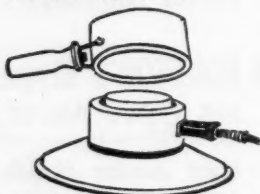
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AT THE HOBBY SHOWS

ASBURY PARK, N. J.

Eastern Ceramic Hobby Show

KEEN INTEREST, large and enthusiastic audiences and particular attention to metal enameling characterized the series of Hobby Shows held this spring (Dallas, Houston, Asbury Park, Cleveland, Detroit). Of special interest, always, is the hobby competition. Some of the prize-winning pieces from the Eastern Ceramic Hobby Show (Asbury Park, N. J., May 4-8) and the Great Lakes Ceramics Hobby Exhibition (Detroit, May 18-22) are shown on these pages. Also shown (below) is a prize-winning piece from the First National Ceramic Design Contest for Children.

JUDGES for the Asbury Park show were: Chester Wenczel, Wenczel Tile Co.; J. H. Koenig, Rutgers Univ.; S. J. Zuduak, General Porcelain Co.; Henry Parcinski, Trenton Jr. College; and Marc Bellaire, ceramic designer.

AT DETROIT the jury consisted of nationally known potter and teacher, John Foster; and Kenneth Bates, noted enamelist and author. Some of their selections are shown on the next page.



BEST OF SHOW. Underglaze painted plate by Ann DiBlasio, Englewood, N. J.



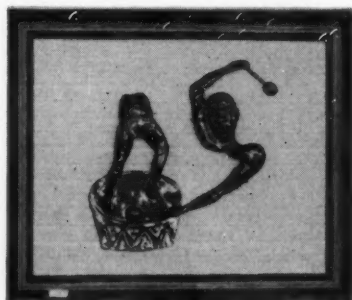
Jeffery Davis, Bloomfield, N. J., first prize, Sgraffito, Children's Div.



Sylvia David, Wilmington, Del., first prize, Wheel Throwing.

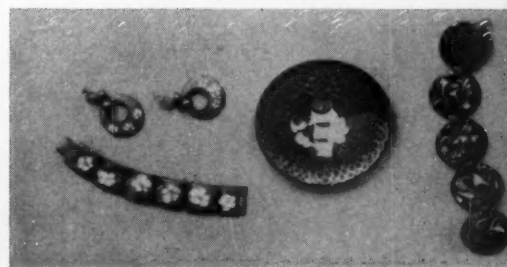


Edmund Paulsgraf, Brooklyn, N. Y., first prize, Sculpture.



Jean Densel, Clifton, N. J., first prize, Original Design.

Beverley Hamel, Portsmouth, N. H., first prize, First National Ceramic Design Contest for Children.



Florence Jameson, Angola, N. Y., first and third prize (l. to r.); Dorothy Roberts, Wilmington, Del., second (ctr.); Enameling.

DETROIT, MICH.

Great Lakes Ceramic Hobby Exhibition



Phyllis Helzian, Pontiac, (top l.) first prize; C. C. Kenney, Findlay, O., (pot) second; Vern White, Dearborn, (ctr.) third; Hand Building. Lucille Garmen, Harper Woods, Mich., first prize, Underglaze.



Freda Alfs, Bloomfield Hills, Mich., first prize; Virginia Lakkari, Pontiac, second; Betty Reekie, Farmington, Mich., third; Sculpture.

Harold Patterson, Sturgis, Mich., third prize, Misc., (17 pieces from one basic mold).



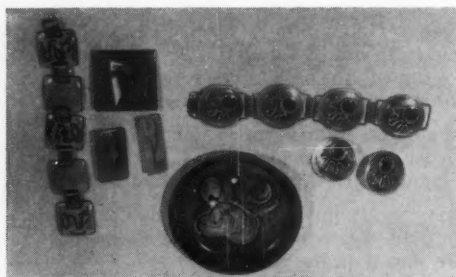
"Waterboy" by Oscar Graves, Detroit, (r.) received no mention from the Jury; however, it had such popular appeal, CM photographed it for inclusion here.



BEST OF SHOW. Lamp by Maxine Luscombe, Birmingham, Mich.



Betty Linstrom, Detroit, (l.) first prize; Suzanne Robinson, Pontiac (ctr.), second; Mary Pelech, Detroit, (r. group) third; Enameling.



Nancy McClurg, Pontiac, first prize (dog); Barbara Bowers, Pontiac, second (tile); Betsy Krause, Birmingham, third (plate); Children's Division.



Dorothy Boettger, Van Wert, O., first prize; Maxine Luscombe, Birmingham, second; Mrs. Paul Purmort, Van Wert, O., third; Unusual Glazes.



Throwing Tips

by TOM SELLERS



GROG ACCENTS come from tooling of entire wall when pot is leather hard. The untooled inside walls show the pebbly surface which is typical of grogged bodies.



THROWING WITH GROG

Grog is a fired clay or body that has been crushed and screened to a specific size. It follows that a grogged clay is a clay or body that has had grog added to it. *Sculpture clay* and *terra cotta* are names generally applied to grogged bodies; these terms, however, are used and misused because not all sculpture clays and terra cotta bodies contain grog.

Grog is added to a clay for two primary reasons. One is to produce a more porous body which will minimize warping and cracking during drying and firing. The second reason relates to decoration: grog can produce a variety of surface textures.

You can prepare your own grog by crushing and screening bisque or by crushing dry clay, then screening and firing it. More often you will buy grog ready-prepared for it is very inexpensive and readily available. It comes in a variety of particle sizes, designated by the sieve through which it has been screened. The lower the number, the coarser the particle size. In general, you will use a screen size ranging from 12 (coarse) to about 25 (fine).

The size grog you use is usually influenced by the size of the piece you plan to make. For example, a coarse grog in a small, thin-walled bowl would be a rather poor combination. The amount of grog you will use is generally governed by the textural effect you wish to obtain as well as the working performance of the clay. There is a limit to the amount you can add because a large amount of grog will result in a body too low in plasticity to work properly.

In general, you need at least 10 per cent grog (by weight) to get a minimum textured effect and you can use up to 40 or 50 per cent. For a starter you might try 15 per cent and gradually add more as you become used to throwing the grogged body.

If you are working with a dry clay (clay flour), mix in the grog and then add water and wedge as you normally do. If you have a prepared, moist clay, press out a pancake of it, pour grog on top, fold over the edges trapping the grog in the center, then knead the mass (adding water as needed) and follow up by cutting and wedging as you would normally.

When throwing a grogged body, you will find that you have to get used to roughness. In centering particularly, don't press your knuckle all the way down to the wheel head (or bat) or you will dig the sharp, grog particles into your finger. If your finger goes *almost* to the wheel head, you will encounter no difficulties except perhaps, in the beginning, an uncomfortable feeling because of the roughness.

A pot thrown of grogged clay will have a pebbly surface. The heavily textured surface, like the outside walls of the pots shown here, is produced by tooling after the piece has become leather hard. The lines and gouges are produced by the pieces of grog dragged over the surface by the tool.

If you are not interested in a heavily textured surface but you must tool the base and cut a foot rim, you can go over the tooled area carefully with a wet sponge, followed by a rubber kidney, and thus obliterate the

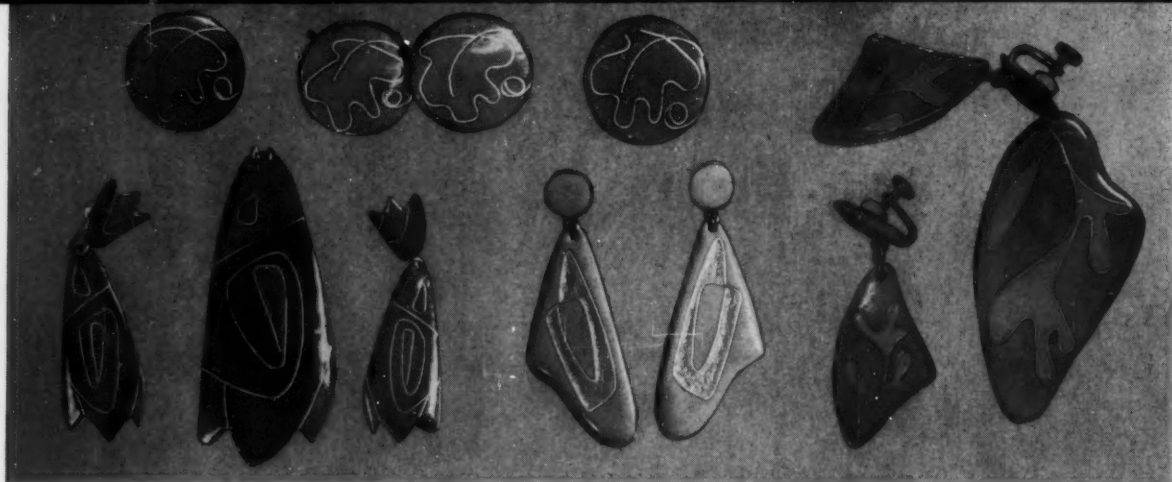
heavy texturing.

To obtain a maximum decorative effect you will find that leaving the outside wall unglazed is very satisfying. In this form every throwing mark and every scratch and bump of grog can be seen. Of course, you will not want to leave all of your grogged pots unglazed; and when it comes to decorating, you have a wide variety of choices.

Try different glazes, but avoid heavy, mat glazes which tend to completely cover a textured surface. A thin coat of transparent, fluid glaze can give the full effect of the grogged texture; and art glazes, accumulating color when thick, will fill the grog pits and make them more pronounced. Don't hesitate to experiment.

For decorating effects you can cover a green ware piece with slip or underglaze, then scrape the wall down leaving the colorant in the pits only, and follow with a transparent glaze. Or try decorating with grog alone by choosing grog of contrasting color to the clay; for example, a red grog in a buff body, or a black grog in a light body.

Although it may appear too academic, one word of caution. Be sure to clean up the wheel and the working area after using grogged clay so that particles of the grog will not find their way into your other clays and bodies. This is particularly pertinent for classrooms or areas where groups of people are working. Be sure to provide and use special containers for grogged clays and scraps so that they will not contaminate other materials. ●



Wire partitions separate colors and create brilliant design accents.

Jo Rebert ENAMELS

modern cloisonné jewelry

Cloisonné — the name comes from the French word, *cloisons*, meaning “partitioned areas” and is pronounced *cloy-zon-nay* — is the type of enameling in which the enamel colors are separated by partitions or fences (these ordinarily being wire). True cloisonné, the older technique, is a longer process than the modern method because all the wires are soldered to the base *before* enameling. In the contemporary version demonstrated here, the wires are merely embedded in a basic coat of enamel. In either case, the enamel colors are brought up to the level of the wire partitions; the entire piece is stoned until smooth, and then refired to bring back the gloss. The completed piece, with wire embedded between colors, feels like smooth stone.

When cloisonné is done on copper, the fences may be formed of gold wire which accents certain schemes most effectively. But gold is an expensive material for the beginner to use. Copper wire and sterling wire, on the other hand, are not practical because both form fire scale which can be cleaned off only with difficulty. *Fine* silver wire is, therefore, recommended. It costs less than gold, and is easy to work with because it does not form fire scale.

Regular cloisonné wire is 18 by 30 gauge, a good size for most pieces. But for such small shapes as drop earrings, I prefer 28-gauge, round, fine silver wire (it's reasonably priced). This wire is so thin that less enamel is required to fill the spaces

up to the wire level, thus making for lighter and more comfortable jewelry. It is somewhat more difficult to handle because it tends to kink, but kinks can be removed by running the wire between your fingernails several times before bending it to shape.

New problems arise, as with every new type of enameling, when you design for cloisonné. Because the actual design will be done in wire, the shapes involved must be rounded enough to bend easily. And, the wire being a brilliant accent in itself, the color schemes should be kept simple.

It will be easier, in your first attempts, if you plan a design which keeps the wire shapes within the boundaries of the piece to be enameled, as is the case with the earrings in the demonstration (photo opp. pg.). And you may want to work with the heavier 18 by 30-gauge wire, although I use the 28-gauge, round wire here.

When you have worked out the design you want, make a final tracing of it on paper. The metal shape to be enameled (18- to 20-gauge copper) is prepared in the usual way — the

edges burred with a file to help hold the enamel, one side counterenameled with a bare spot left for attaching findings, the piece fired and cleaned. Then the front, or top, side is enameled with flux or a basic opaque coat of the dominant color in the design. Or you can, instead, trace your design on the copper with red carbon (the marks will burn out) and wet inlay the exact colors. The basic coat, when fired, should be level so that the wire can lie flat on it. If not level, the enamel must be stoned down a little and cleaned thoroughly before the wire is placed.

With the foregoing preparation, we can proceed to the simple demonstration of the cloisonné technique shown in the photos (opposite page). A pair of earrings of the button-and-dangle type are in the making.

1. The wire is laid over the paper tracing, and gently bent to conform with the design. One, and sometimes two, pairs of tweezers are needed to control the wire; small manicure scissors are used for cutting it.

2. The piece is brushed with thick agar (about the consistency of mucilage), and the wire is placed in position with the tweezers. A little more agar is brushed around and between the wire. Then the piece is allowed to dry before firing.

3. With the wire designs in place, the pieces are set on stilts and fired gently, at around 1400° to 1450°F.,

On these pages: Pieces shown are the work of the author, Jo Rebert; and the technique employed is described in photos and text. This is the second article of a series which began in the June issue of CM (“Jewelry and Accessories with Bits of Foil”).

until the wire sinks into the enamel slightly. When removed from the kiln, the pieces are checked for raised wire, and if any is found, it is pressed into the hot enamel with a tool or kitchen knife. Should the wire not adhere, refiring is necessary. When the pieces are cool, the edges are stoned and cleaned as after any firing.

4. In preparing for wet inlay, enamel color is sifted through 80-mesh screen to eliminate unwanted particles, and sprayed with water until saturated. The palette receiving the powder must be wet so that spraying won't blow the enamel off. And the enamel need not be sifted if it has been washed. (Since finer grinds of enamels fuse more rapidly and enable you to inlay a thinner coat, as with transparents, you may want to grind the enamels with mortar and pestle, and sift through a 100-mesh screen.) In spraying, you have to be careful not to use too much water or the mixture will flow over the wires when applied.

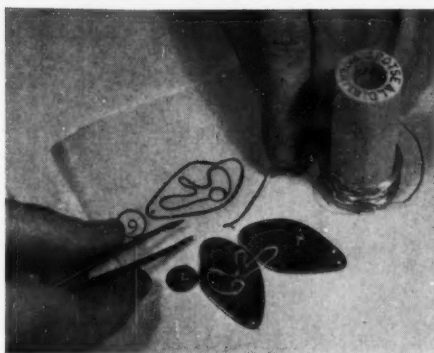
5. As it is being inlaid, the wet enamel is heaped up a little at the center because it tends to sink somewhat during firing.

6. Each enamel is packed down level in its section before an additional color is inlaid. To remove air bubbles, the piece can be picked up and the side gently tapped with a small tool. A blotter can be used to absorb excess moisture. When completed, the wet inlay is sprayed with a little agar to keep the enamel from falling off and to make handling easier. Then the pieces are set aside to dry. The drilled holes in the drop sections of the earrings are cleaned out before firing.

Firing time and temperature are normal, depending on the particular enamels used. When the pieces look smooth and shiny they are taken from the kiln and placed on a flat surface—the level, counterenameled side down—with a weight on top to prevent warping. (With such fine wire partitions as those used here, one application of enamel including transparents is usually sufficient to fill the spaces.)

7. Stoning is a last, key step in the cloisonné process. The pieces are stoned under water until they are level and smooth with all the wires cleanly exposed. This takes rather a long time so, instead of working under running water, I like to use a dish of water which enables me to rest my hands along the edge. I use warm rather than cold water, finding it more comfortable. The stoning motion, if possible, should be circular—

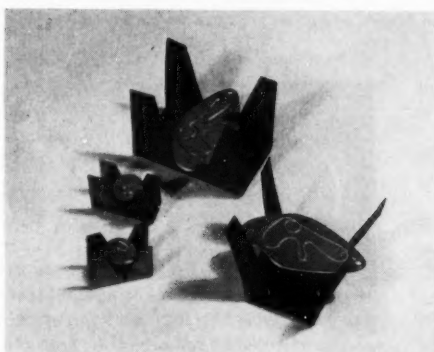
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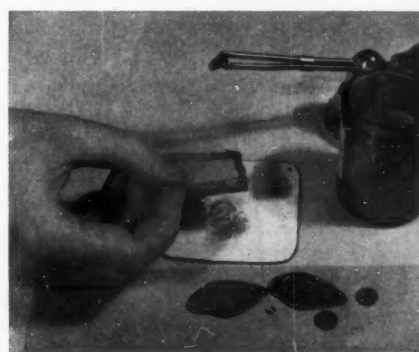
1. Cloisonné process starts with bending wire to conform to design traced on paper.



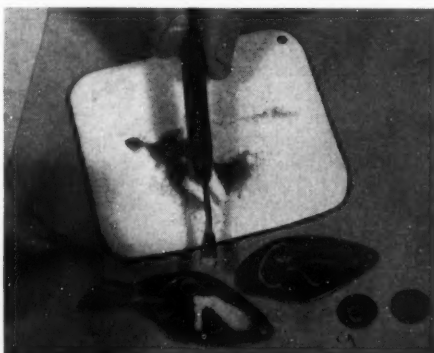
2. Wire design is set in place on pre-enamelled copper shapes which are covered with agar.



3. Pieces are set on stilts and fired until the wire sinks into the base coat of enamel.



4. Powdered enamel color is sifted and sprayed with water in preparation for wet inlay.



5. Wet enamel is piled a little high at center where it tends to sink in firing.



6. Each color area is packed down level. When inlay is finished, pieces are fired.



7. Stoning under water levels the surface and exposes all the wires cleanly.



8. Another firing restores gloss to the enamel, and finishes the cloisonné process.



Leaves and a Bowl

DECORATING LESSON by VERA WALKUP



Selecting leaves as the motif, and a bowl as the pottery shape, the author presents a second decorating lesson in CM. A different problem is encountered for, unlike the flat plate in the first lesson (May), the surface to be decorated is not only curved but you cannot see round it at a glance. Moreover, the rim of a bowl— attracting the eye as it does—calls for special consideration. The author works with only the one bowl shape in this lesson. But what if the shape were tall, or squat, or quite shallow (you may ask), wouldn't the decoration have to be changed or altered? At this point, we counsel patience. It takes more than two—or six—lessons to cover the ramifications of ceramic decoration. We can assure you, however, that a great deal of ground including a wide variety of surfaces, motifs and techniques will be covered as this series progresses.—Ed.

L eaf shapes—round, oval, pointed, slender, curved, rigid, graceful—can be beautiful motifs in design. These are the shapes we work on in this lesson, adapting them from nature instead of from photos or pictures, for the decoration of a bowl.

Gather a dozen or so leaves of different kinds and set them out in front of you, along with large sheets of sketching paper (shelf paper or newspapers will do) and a bottle of ink. Using the real leaves as models, roughly sketch the out-



MAKE rough sketches. Work big and with coarse tools — a large brush, slip trailer, your fingers. Sketch on newspaper, table

top or clay pancakes (as the author does above) to get the feel of materials and tools as well as the basic shapes of leaves.



THE AUTHOR tried out various decorating ideas on four demonstration bowls and in the process used such techniques as glaze

trailing, wax resist and sgraffito. She comments on these examples, and gives details about the techniques she used, on page 26.

lines of the various shapes. Work with a large brush (or other tool) so you won't be able to get bogged down in detail; and work big, just trying to get the basic shapes. Now notice the veining in the leaves, and put in a few veins to break up the leaf interestingly. If you have slip, try working on a washable surface with a slip trailer, or brush, or your fingers. Or just smear clay right on the table and draw the veins in with your fingernails. Regardless of the tool or decorating technique, the general principle still holds good. Loosen up, get the feel of clay and tools, and of the leaf shapes.

We are working, here, from the basic shape of the leaf and then adding detail. The procedure is the reverse of what we did with the daisy in the last lesson (May) where we started with the intricate and gradually eliminated detail until we had

the basic shape. Either way is good as long as you get a good decoration.

Regardless of how you arrive at the motif, there is no point in working it out carefully or finally until you know the kind of shape it will have to fit. So instead of developing the design further, we had better switch to the bowl. In a shape such as this, the mouth rim is the most important feature. The eye wants to look over the rim to see what the bowl contains. Such a rim is often banded to set it off. But don't put a band of decoration too high, right up to the mouth. If you do, and you are not extremely skilled (like the Japanese who can do this beautifully), the mouth rim and the motif will fight for dominance, with neither winning. And, unless you are very skilled, don't place the motif too low, either. You won't be able to see the decoration as the bowl curves in to meet the foot rim, and you will

also have the feeling that the design is going to slide off the bottom of the bowl. The foot rim is actually a secondary feature, not usually highlighted with the main decoration.

The aim is to divide the bowl's surface in pleasing proportions, keeping the curves constantly in mind. Which sections of the outline curves are most beautiful and would look good set off by bands? Both the proportions of the bands and the curves of the bowl will have to be considered, and the lines of the bands adjusted, until the two factors are brought into harmony. Banding soon becomes instinctive, but taste and feeling are required to produce a well-banded piece.

Look at your bowl carefully, and try to imagine where a decorated band would look best, and how wide it should be. Then, to get ideas, put the

(Please turn to Page 26)



STUDY the curving surface of your bowl and visualize placements and proportions. Sketch ideas on paper if you like but remember that what looks good on the flat surface of paper may not work out well on a bowl. So try your better ideas on

the piece itself, with water or a pencil, making alterations according to the curving surface and areas created within the band. Then transfer to mediums that are suited to your idea; for example, fine lines—sgraffito; heavy areas—brush or slip trailing.



Hui Ka Kwong Decorates with wax resist

by OPPI UNTRACHT

A MASTER CRAFTSMAN

Hui Ka Kwong approaches potting with an open mind. Every session at the wheel has its challenge, and almost always the solutions are stimulating. With the spirit of the experimenter and no prior prejudices or leanings toward any particular "school," this prolific potter's work expresses the outward manifestation of a fertile and developing imagination. Often his shapes are startling because they are unfamiliar, or the conventional emphasis has shifted; and always they are stamped with his vigorous personality.

Hui is Chinese, and though his work has certainly not developed along traditional lines, there is evidence of a faint residue of Eastern overtones which gives it additional interest. This may become apparent in the calligraphic quality of his wax-resist decorations, or in the skeletal, fundamental curve of a pot. Perhaps the compatability of his background and the technique which offers full realization of his resources explains his love of the wax-resist process. Though not a new technique, his personal interpretation has given freshness to a revival.

The basic factor that makes the wax-resist technique possible is that wax is insoluble in cold water, and glazes are prepared with a water base. Paraffin wax, the kind used by Hui, is a mineral hydrocarbon derived from petroleum,

MONARCH of all he surveys: this is Hui (right) and the pieces shown on these pages, all of them examples of wax resist, are his work. In the calligraphic quality of his decorations, or in the skeletal, fundamental curve of a pot, the author suggests, evidence of a faint residue of Eastern overtones may become apparent.





HIGH POINTS in Hui's decoration of a lidded pot begin above. First, the bisqued piece



is sponged to clean and dampen it for glazing. Melted wax is kept warm on a hot plate.



Lid and pot are to be fired in contact position so touching areas, which would stick



together if glazed, are coated with wax to keep them bare. Overall glazing comes next.

DEMONSTRATES A FAVORITE PROCESS

and leaves no residue in the firing; all the elements are combustible and dissipate in the high kiln temperature.

To illustrate Hui's technique in wax-resist as he applies it for decoration on a piece, we shall trace his procedure chronologically. First, the biscuit-fired pot is cleaned with a damp sponge to remove dust and dampen the surface so it is not quite so thirsty for the base glaze, also giving the glaze a chance to flow freely. To prepare the paraffin, it is chopped into manageable lumps and placed in a pie tin on an electric hot plate, then heated till melted. The hot plate is kept on throughout the process. Hui judges the arrival of the desired temperature by the faint wisp of vapor which rises from the wax.

The particular piece to be decorated is designed with a lid, and Hui

fires both lid and pot in contact position. To prevent their becoming a permanently bonded unit, both the edge of the lid and the pot surface it touches are painted with a band of the hot paraffin. A creamy white matt glaze is poured over the inside, outside and cover, and the glaze automatically runs off where the wax band has been applied. These areas will be bare biscuit when the piece is fired, and can, therefore, be parted easily. This same procedure can be followed for the foot of the piece thus eliminating the need for stilts. Any glaze which has little or no tendency to become viscous at the cone temperature used to bring it to maturity is suitable for wax-resist.

On a glass palette are distributed the underglaze colors and oxides to be used for creating color areas and

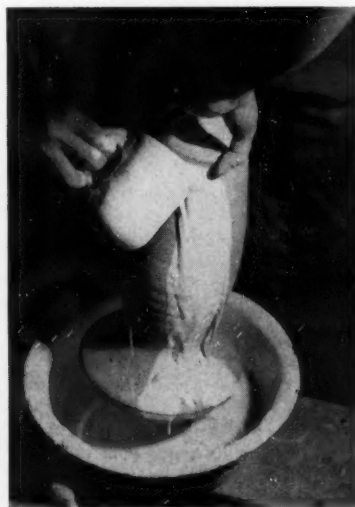
lines. Ordinary underglazes (actually refined oxides) and straight oxides are diluted with water to the consistency of water-color paints. Hui has found lead chromate, copper, cobalt and iron oxides particularly successful. These and other oxides can be combined to produce other colors, though the results are not always predictable, and advance tests are advisable.

The brushes Hui uses are respected instruments and receive the meticulous care which is their due. They

(Please turn page)



GLAZE COAT: The inside and outside surfaces of the pot to be decorated are covered with a base coat of white matt



glaze. It is on this coat that Hui will brush underglaze colors and wax, a process shown on the next page.





DESIGN: With assurance and speed, Hui brushes on oxide colors, often thinly. Next,



hot wax is applied with the same swift strokes (show dark in photo). The decora-



tion is further enriched with sgraffito lines. Then a second glaze is poured over



"Although a great deal of Hui's work is concentrated on wax resist, it is by no means his sole production. New ideas keep him continually occupied at the wheel and the kiln . . . His present work shows great interest in form and glaze. A particular problem which has caught his fancy is evolving a new treatment for the 'transition' area between vase and flowers (the neck of the vase). Such a solution is seen in the vase with triangulations on top (above)."

vary in width and point from broad to fine depending on the particular line quality he wishes. With the assurance and speed of the calligrapher, he brushes the oxides on the piece—lead chromate and vanadium oxide (coral and yellow) in this case. The density of the color is dictated by experience, but Hui often shows a preference for a thin application which reveals the base color and retains the feeling of free brushwork because of its semi-transparency after firing. After the design has been built up to the desired complexity, the piece is ready for the wax application.

The melted wax is dark brown in color, and when applied is honey gold. It is important to keep the wax hot to assure its flowing freely, and to prevent the brush stroke from breaking and running dry. Only a thin layer is necessary to insure the resist action; and indeed, thickness in the wax application is dangerous because there is the possibility of its cracking or peeling off. Using his variety of brushes, Hui builds up the wax design partly on the oxides and partly on the base glaze.

Although he has tried water soluble wax (Ceramul A which requires no preparation and stays wet without heating), Hui prefers hot paraffin as his resist material. Since hot wax will very quickly cool and solidify on the brush, its use forces instantaneous decisions in the course of creating a design (the pot shown in the photo demonstration, for example, was decorated in about ten minutes). The nature of the wax, the necessity for speed, appeals to Hui emotionally. It gives him a feeling of excitement in working, and imparts to his decor-



except for the flaring neck. This dark glaze, when fired, obliterates those parts



of the design unprotected by wax—which is precisely what Hui intended.



ations a kind of immediacy that instantly communicates freshness and directness. Just where to place the wax for best results is based in part on a mental image, projected past the glaze firing, of how the pot will look. While applying the wax Hui knows that the subsequent second coating of a contrasting colored glaze will obliterate any area not protected by wax. This can be used to advantage to block out any undesirable part of a pattern. By overlapping areas and lines and coordinating the oxides, wax and second colored glaze, designs of depth and space characterized by a kind of nervous direct energy are created in varied complexity. Successful coordination of all these elements is the result of a mature solution to the design problem.

Decorating pottery is always a difficult achievement. The design must work with the pot, be suited to the shape and spirit of the piece, and not be a superfluous excrescence. Hui is a master of calligraphic designs which never look labored or "applied." They are never the intellectualized mechanization of a technique — an afterthought. This is not to imply that his designs are not carefully considered. Behind an apparently facile result lies an almost intuitive understanding of what a brush can do. In one stroke the artist reveals his intimate knowledge of the brush as a tool, and his ability to control and exploit the possibilities of that tool.

At this point, when the final wax application is completed, the piece is further enriched by sgraffito. With any sharp tool, lines are drawn which penetrate the wax to the base glaze, break up the oxidized areas. Then fol-

lows the application of the second glaze, a deep brown, which is repelled by the wax. Sometimes the run-off is not complete; small glaze globules adhere to the wax and add additional textural interest. The second glaze (an Albany slip glaze here) can be any one that is compatible in coefficient of contraction and expansion with the base glaze, and will not become too viscous in the firing. The foot is wiped clean with a sponge, and the piece is fired to cone 4. The wax burns out and the oxides are fused to the base glaze with no appreciable difference in matt quality or roughness between underglaze and base.

A great many variations are possible in the wax-resist technique. Some that suggest themselves are the following: the body can be covered with an engobe, the wax decoration applied, followed by a second glaze. The engobe can be eliminated of course, and the bare bisqued body exposed. Another possibility consists of reversing the procedure; that is, applying the wax first over the whole piece, scratching any texture-plus-line decoration through to the body using a variety of tools such as combs, sticks, forks or an awl (for fine lines), and then a second glaze. The result is a line decoration on a bare body. For variation, the design may be painted with wax on a base color; then oxides can be applied around the wax which results in a negative effect — the oxide becomes the background rather than the figure or the design. Oxides can

be mixed with the wax to create a speckled effect the coarseness of which depends on the fineness of the oxide grains. These are only a few of the possibilities. The reader can undoubtedly evolve others.

Hui Ka Kwong was born in China — Hong Kong, to be exact. He studied painting and sculpture in Shanghai, and while working as a ceramic mold maker became interested in the ceramics craft. When he arrived in the United States his interest grew while he worked at the Nixon Studio in San Francisco. From there he went to work with the Wildenhains at Pond Farm in California; then went to Alfred where he received the M.F.A. degree in ceramics. His early teaching experience at Alfred brought him to his present position as head of the Ceramic Department of the Brooklyn Museum Art School. His work has been widely exhibited at the San Mateo Art Gallery in California, the Ceramic National at Syracuse where he has been a prizewinner as he has been at the Wichita National, the Annual Ceramics Exhibition at Miami as well as the Cooper Union and Brooklyn Museums in New York. His work is distributed in New York at the Bertha Schaeffer Gallery, Holland House, America House, Bonnier and the Brooklyn Museum Gallery Shop.

Although a great deal of Hui's work is concentrated on wax-resist, it is by no means his sole production. A profusion of new ideas keep him continually occupied at the wheel and the kiln. It is always possible that the opening of the next kiln might reveal a successful experiment that will indicate a new path and greater successes. ●

The author, a versatile craftsman himself, is introduced to CM readers in CERAM-ACTIVITIES, page 34.



briefs...

Pool Glazes

As the name implies, a pool glaze (pooled or puddled would be more descriptive) is a heavier-than-normal coating of glaze (glass) in the bottom of a piece. Very often these pools are made one-half inch or more deep and of many colors; and, on fracturing or breaking, they impart a brilliant jewel effect to what otherwise might have been an ordinary looking piece.

Pooling Materials.

Glass. Broken glass, transparent or opaque, from any source can be used to create the pool if it will melt at your glazing temperature. Bottles, tumblers, jars, glass beads, and even children's marbles are suitable—particularly marbles because of the many colors available.

Frit. Since frit is a glass that has been finely ground, it too can be melted in the bottom of a piece to form a pool. Enameling frits as well as glaze frits are used this way. In addition, colorants can be added to the frits and the mixture ground in a mortar and pestle, enabling you to make any color pool you wish.

Glaze. A dry, powdered glaze can be sprinkled in the bottom of a piece to form a pool. (Pouring a liquid glaze in the piece, allowing it to dry, and then firing is not very satisfactory. Greater success is to be had with dry glaze.)

Make Tests.

Only a few of the possible pooling materials are mentioned above. Anything that will melt at your glazing temperature can be used as a pool glaze. To learn whether a material will work or not, therefore, involves testing.

To test a piece, merely place a small amount in a tiny hollow of clay and set it in your kiln the next time you are glaze-firing. Be sure to mark down the materials you are using, and after firing, make notes on what you observe. Some materials may boil and spatter so don't fail to put plenty of kiln wash on the shelf and don't place the tiny test pots too close to any of the finished ware in the kiln.

Color and physical behavior should be noted in addition to the melting properties. Beautiful red glass, for example, can easily become a clear, lifeless pool in the kiln. Mixing different colors can produce muddy browns instead of rainbows. And, sometimes, there is a reaction be-

tween the pooling material and the glaze on the piece; so always test new materials before using them.

How to Proceed.

Pooling can be done in a bisque piece, a glazed but unfired piece, or a glazed and fired piece. Merely place the desired amount of your tested material in the bottom of the piece and fire. The simplest and most direct method is first to glaze a piece by dipping, brushing, or spraying; drop in your pooling materials and then fire, all at one time, to the glazing temperature. If you want to create a pool after the piece has been glazed and fired, this can be done as mentioned above by inserting the pooling materials and refiring.

Reflectance plays an important part in making a jewel-like pool; a light colored background, therefore, is highly desirable. If the ware is of white clay, use a clear or white covering glaze under the pool. If of red clay or another dark body, use an opaque white glaze.

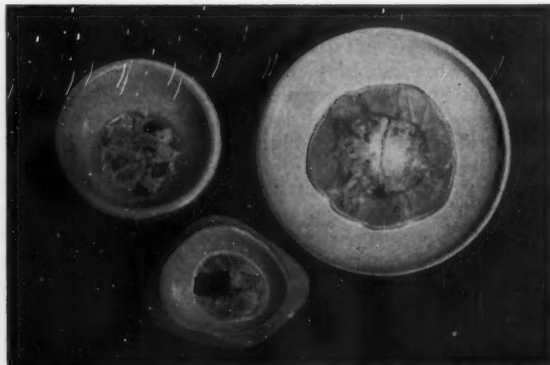
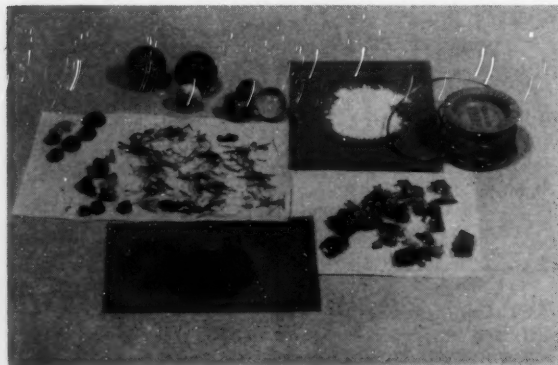
In testing you may have found that some glasses or frits are quite viscous whereas others become very fluid. Some of the viscous materials can be arranged in a pattern in the bottom of a piece instead of merely being thrown in haphazardly; this pattern will be retained even after firing. Many interesting effects and variations can be worked out.

Precautions.

A deep pool in a very thin walled pot may, on cooling, break the entire bottom out of the piece. Pools are better made in rather thick-walled pieces, preferably hand formed. If you are working with cast ware, however, be sure to cast the pieces thicker than normal and by the same token make the pool rather shallow.

Another precaution is actually a repeat of some of the comments mentioned above in "testing." Learn how the various materials will perform before you try them on finished pieces.

Once you have tried pool glazes, you will quickly think up a variety of different effects that can be worked out with them. An underglaze decoration covered by a thin transparent pool, for example, can be very interesting. Try using a piece of copper wire under transparent or pale glass as a design accent. You won't have copper wire as such—it will melt in the firing; it will, however, form a blue color in the shape of the wire, and it can induce a fracture pattern in the shape of the wire.—Based on suggestions by B. L. Landis, Minneapolis, Minn., and Ruth B. Trandler, New York City.



Outsized Planters Pots & Platters



In some situations, the ordinary size of containers and other such functional pottery simply won't do. Terraces and settings for outdoor living, the clean lines of modern architecture and interiors, for example, call for bigger and bolder complements than the smaller items we usually make. Huge tropical plants, if you are going to set them off ceramically, demand big containers.

There are several easy methods of handbuilding large pieces; and, usually, free forms are done this way. Weight and size are the two factors you have to deal with. As a piece gets bigger and bigger, you have to guard against its flattening out, collapsing on itself, and cracking (particularly at the edges). It may be so big you can't handle it with ease and safety when it comes to the finishing and drying processes. The way around these problems is to provide support of some kind for the piece, cradle it in some fashion so that you can work on it after forming is finished, and to use coarse-grogged clay. Three methods which meet the requirements are suggested here.

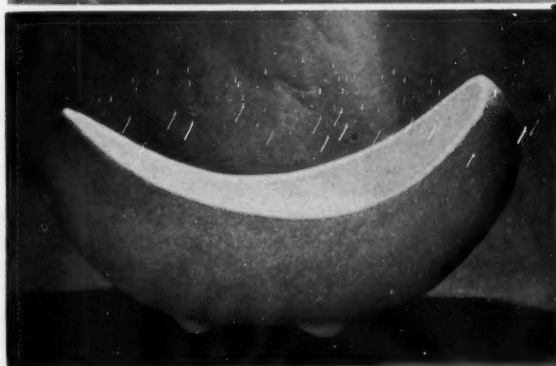
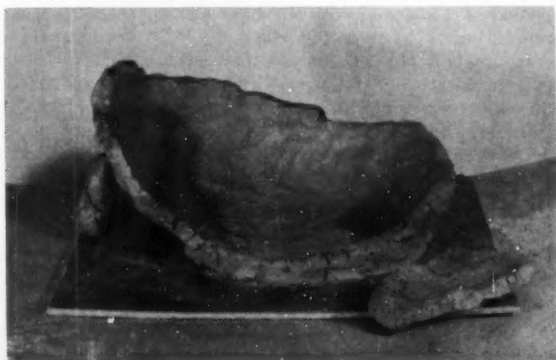
The *build-up* method is a fast one. Good-sized chunks of clay, patted (or rolled) out, are used to build up the piece—a 17-inch curving planter, in this case (photos be-

low). The chunks are worked together much the same as coils would be with the usual care being taken to eliminate air pockets. The work is done on a board so the whole unit can be moved and stored without damage. As the form grows, lumps of clay are set under the sides, these supports being left until the piece dries. Finishing is done when the clay is dry enough to stand firm. The planter shown was scraped hard to bring out the attractive texture of the grogged clay; and small, nubby legs were added for "lift." When you work on the underside of pots as big and heavy as this one, crumpled newspapers form the support underneath.

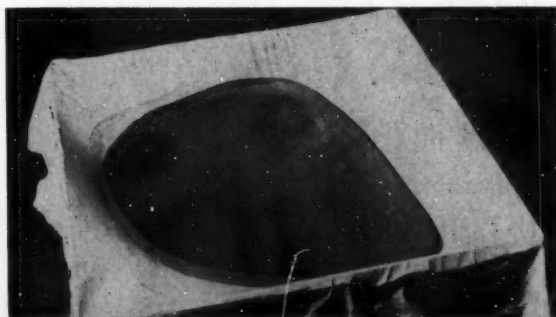
Among other methods which help to solve the size-and-weight problem are the sling and the drape mold. The sling method is the one where you suspend a flat slab of clay, cut to shape, on cheesecloth in a box; then shape the clay by manipulating the cloth where it is fastened to the box (CM Feb., 1954). This is a good way of making rather shallow, large shapes. You simply leave the piece in its cradle to dry (right, below). While it is there you can work on the upper surface, decorate it if you wish. To finish the underside, you can remove the piece when it is leather dry, afterwards returning it to the sling again to continue drying.

Drape molds—the kind where you can press the clay into the mold—are also well-suited to large, open pottery. The necessary support from underneath is there, and the advantage of your being able to work on the inside surface as the piece dries.

In forming large pieces, there is not only the question of your capacity to lift and manipulate them with ease and safety, but the tendency of the thick walls to crack at the edges. Minimum handling, adequate support, and slow drying and firing, are the key. Given these, your bigger and bolder ceramics stand more than a fair chance of coming through in fine shape.—Ann Dawson, La Grange, Ill.



Top, above: early stage of build-up method shows piece with wedges of clay supporting the walls. Below: the finished product.



Suspension in a sling is another solution for big pieces (top, above). Hal Riegger's huge bowl (below) was slung in burlap (32" D).

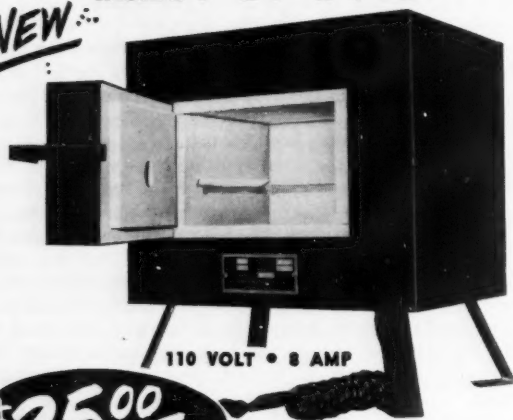
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CMbriefs

Bird House

Photo: M. H. De Young Museum



Innovation in bird house architecture is a trend. At least the idea of structures that are **different** is attracting designers, including the ceramists. Here and there across the country this season, you are apt to see a globular object—glazed or in the natural color of clay; windowed, doorstepped or terraced—hanging from a tree or post. This object is a ceramic bird house, of course; and, functional or not (how birds take to the new look we do not know), it is an attractive accent in the summer scene.

One of the contemporary versions is Lucille Boschen's thrown, stoneware bird house (see photo). It's a big one—apparently anticipating outsized tenants—eighteen to twenty inches high. From Miss Boschen, a well-known West Coast ceramist, we have these details: "... salt-glazed with a rather orange-peel effect; not shiny, just a little here and there. The color—tan to brown with a bit of blue in a thatched-roof effect. Two small windows under the protruding flange contain stained glass—one blue, the other smoke. And the doorway has a small sill—to allow for contemplation. The chain was inserted through the bottle-like opening . . . fastened with a rubber disk to keep the metal from grinding against the clay, and held secure with a screw-and-bolt crossbar. It is rather heavy, as any thrown pottery object that size would be . . . They tell me wrens will take possession but, as yet, I've done no research in ornithology and cannot state the possible potentials . . . I had a lot of fun making my prize [the piece took an award at the San Francisco Potters' "Clay for Today" exhibition last year] . . . have seen a couple of others since, and gained a great deal of satisfaction in the interim . . ."

The Boschen bird house, given to a friend, now hangs in Florida—and its creator has been accused of trying to change the migratory system!—CM Staff.

COMING UP IN CM

"Been away too long" is what we might say about Edris Eckhardt and her helpful articles on sculpture. But she's back—this time with a series on the human figure: adults, teenagers and toddlers—how to make them and how to make them do things.

"Staying with us" are the helpful how-to's on decorating. Of specific interest: the old "combing" technique adapted to prepared underglazes. Watch for it!

"Hardly begun" is the best way to describe the enameling articles by Jo Rebert (see page 14, this issue). Ready for coming issues: multi-piece jewelry, wireless cloisonne, copper wire decorations, lines, textures, compacts, and many others.

(If you are reading this over somebody's shoulder: Subscribe now! Start your own personal file of CERAMICS MONTHLY.)

CERAMICS MONTHLY



The Overglaze Page

by ZENA HOLST



THE HOLST NOTEBOOK

✦ After reading your instructions on ground laying [March issue], I ordered some oil for the purpose of trying the method. I received a colorless oil labeled "Ground Lay Medium" and it is quite thin; in fact, nothing like the Royal oil you described. Can I use this successfully?

Sorry, but I have only recently learned of the colorless medium. I have tried it, and with very good success. It is softened to nice consistency, ready for use without thinning with turpentine. Mix enough of the same color that you intend using for dusting into a sufficient amount of the medium for the one painting so you can see for smooth application.

✦ What color is true Ashes of Roses?

Lessons on china painting often refer to Ashes of Roses as a good color to use for many things. It is always used, in its pure form, as having a

special tint all its own. It was originally one of the very old colors developed by china painting artists of the past era. Today's manufacturers, however, are not making this color in a standard tint, as it should be. Some of it is so dark as to be comparable to Violet of Iron, some so gray and dull as to be a tone in color rather than a tint. True Ashes of Roses is a very soft gray tint showing tinges of lavender and pink when properly used. The correct tint in this color is indispensable to the china painter.

✦ Do you know of good materials for the mending of china?

I am pleased to report that several companies now have good cements for this purpose; moreover, I have lately discovered a colorless glaze that makes a good finish over repair work.

It seems as though much of the imported Japanese china has a weak glaze application on the lips of cups and other pieces which are evidently fired upside down. Such items will not take a nice gold edge. The colorless glaze is a white powder to be mixed with your painting medium and applied to weakly glazed spots on any china body, including art ware. Repaired, chipped edges that have been mended with the cement should also be covered with the colorless glaze. Fire at the usual china temperature.

✦ Can I use enamels and Chinese pastes on the same piece of china?

Yes, if appropriate. There are different colors in each that might serve a purpose in design. The pastes can be used in higher relief than the enamels. The two combined in painting will fire at the same temperature according to the body glaze.

✦ Is there, on the market, any color for painting dark red roses which does not have a purple shade?

Several of the imported colors in carmine, magenta, maroon, and ruby are good, true colors of pure gold oxide pigments. The more expensive are the purest reds and they will not fire purple. A thin wash of strong pompadour fired in first is a good foundation for very red roses.

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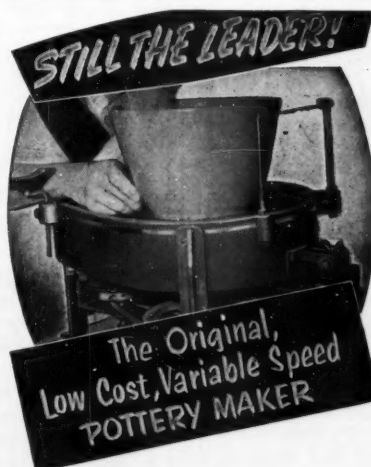


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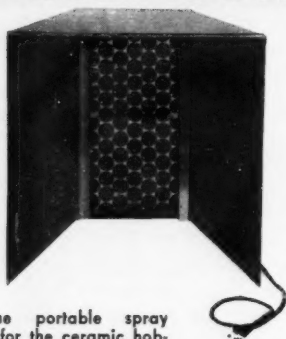
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Leaves and a Bowl

(Begins on Page 16)

band in with water—you will have to work fast. Then put it in with pencil. Since we are going to repeat a leaf shape all around the bowl, divide the band to be decorated into sections. Try doing these divisions by eye instead of measuring them off mechanically. The eye is amazingly accurate, if given half a chance to develop. Eventually, it is capable of adjusting and calculating so precisely that as you repeat a motif around the edge of a bowl, your last motif will be as perfect in size and spacing as the first. You won't have an inch of border left over. It is quite a thrill the first time this happens—but it takes time to develop such precision. The beginner, however, may have to divide his band with pencil guide lines. These are crutches, so try to eliminate as many as you can as soon as you can. Decorating is much more interesting as you come to rely more and more on your instincts.

Look at the leaf shapes you worked out roughly, then at the squares or rectangles they will have to fit, and redo the leaves accordingly. You may have to lengthen some parts; you may have to bend the leaf or the stems; you may have to add or take out ser-

rations. In these tentative arrangements, work as much as you can with clay, and/or the tool with which you will decorate. Watch the background shapes, and try to make them perhaps not as dominant but just as pleasing as the shape of the leaf motif.

Try not to trace or draw your motif accurately on the bowl. At first, you may need to put in a few guide lines, as mentioned previously, but give your hand and your eye a chance to



TRY NOT to measure off bands, divisions and placements accurately (and mechanically). Sketch in a few guidelines at first if you must. But give your eye a chance, and you will be surprised at how accurate a calculator it can become with practice.

coordinate and intuitively work with the form of the motif and the form of the bowl. You will make messes, but you can easily wipe them off with a sponge. And, if you keep at it, you will find yourself using the sponge less and less. See if you can make your border of leaf forms hold together as a band without actually enclosing the decoration with bands.

After you have completed the decoration of a piece, it is helpful to be able to look at your work and not only tell whether it is good or bad, but also why. This is not easy; in order to be able to do it, you have to develop your taste and critical judgment. Looking carefully at pictures of good ceramics helps. Get books with lots of illustrations of Chinese, Japanese, Korean, Persian, American Indian and early European ceramics. Study them, not for the *style of the work*, but for the *principles of decoration* which hold true for any period or any type of decoration. Using these principles, you will develop your own style, influenced by the past and the present. These old master craftsmen form an endless supply of teachers if you know how to use them. (As we progress in these lessons you will learn more about what to look for, and how to use pictures to get ideas and to help you with your problems.)

Spend time just looking at the illus-

(Please turn to Page 28)

Decorating Details

(see page 17)

1. Glaze-trailed leaves on bisque; inside of bowl covered overall with same glaze. Diagonal leaves create movement around bowl, and lack of bands or other ornament gives freedom.

2. Wax resist leaves brushed on red body, coated with light slip, then clear glazed. The slip was dry-brushed to give an uneven coating which contrasts with the crisp quality of the leaf strokes.

3. Wax resist leaves and bands, then a light slip and a semi-opaque glaze overall. The narrow bands at the bottom balance the wider band at the top, while relating to the brush strokes of the leaves.

4. Sgraffito (scratch) through a wide band of slip, exposing the red body, then clear glaze. Here, to relate the band to the lower section of the bowl, the stems were carried down from the band. Questioning the success of this device, the author suggests that it might have been better to carry the stems all the way to the foot rim.



answers to questions

CONDUCTED BY KEN SMITH

Q. *I am having difficulty with a glaze which crazes on the inside of cups after they have been used for some time. Refiring the cups removes the crazing, but only for a short time. The cups were bisque-fired at cone 05 and glaze-fired at cone 06.*

A. Your problem is called "delayed crazing" and it can come from a multitude of difficulties. Assuming the glaze and body you use fit each other properly, the difficulty might be traced back to the bisque and glaze firing temperatures.

Actually the bisque fire should be lower than the glaze firing. If you want to glaze at 06, you should bisque at 07 or below. This procedure will produce bisque with a porous enough surface to allow the glaze to gain a foothold. If the body you are using is better matured at cone 05 or 04, then you should select a glaze which will mature at those temperatures rather than bisquing at those temperatures and using a lower temperature glaze.

Q. *Can you give any information regarding mastics, cements, and the like for mosaics, tiles, hanging panels, and so forth?*

A. Detailed information was included in the article on "Mosaics" in CM (January) and in the enamel mosaic article by Kathe Berl (CM April). If you have some specific problems, I believe your best bet would be to visit a linoleum-and-tile shop in your own city. There are, also, many "do-it-yourself" tile-setting shops in most cities, where you can obtain both good advice and necessary materials.

Q. *Can the gold foil used by painters and decorators be used for copper enameling?*

A. No! Although the enameler's gold foil is extremely thin, the decorator's foil is even thinner—in fact, so thin it burns up in the kiln.

Q. *Can you tell me why an underglaze decoration will run during the glaze firing?*

A. You may wish to argue the point; an underglaze, however, will not run. The covering glaze does the running and it carries the underglaze with it.

You can prevent this by using a covering glaze that will not flow during the firing. You can test the flow of a glaze by painting straight, horizontal lines on a tile, covering with the glaze, and firing the tile standing upright in the kiln. After firing, those lines that are still straight and horizontal indicate a satisfactory, non-flowing covering glaze.

Many times an underglaze can be made to run by the method of applying the covering glaze. If you brush too heavy a coating or if you spray with too watery a glaze and too strong a spray, it can make the underglaze run. Too thick an application of glaze will also be inclined to run and take the underglaze along.

Questions of general interest are selected, out of the many received, for answer in this column. All other subscriber inquiries, however, are given individual attention. Direct yours to the Questions Editor, enclosing a stamped, self-addressed envelope.

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Modern Cloisonne

(Begins on Page 14)

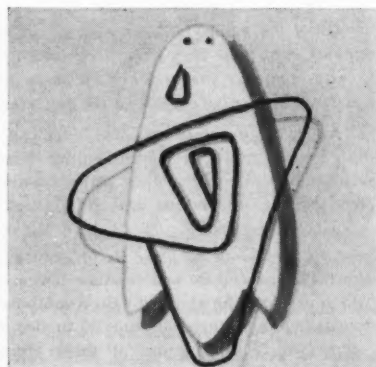
or crisscross back and forth—because if you stone too long in one spot, the wire may disappear! If the enamel is quite high above the wire, you begin with coarse Carborundum, but as you get down close, fine stone is used so the soft wire will not be distorted. (Pieces which are too small to hold in the usual manner may be stoned by rubbing them around over fine Carborundum.) The water is changed frequently, or whenever it becomes clouded, to prevent grinding Carborundum into the enamel and having it show up as specks after firing.

8. When stoning is finished, the pieces are scrubbed thoroughly with a stiff brush and pumice powder, then with detergent, until perfectly clean. The surface should be checked for pits which, if found, can be filled by rubbing in a few grains of enamels. The pieces are now fired again to bring back their gloss — at around 1450°F., and only until they are just shiny. They are removed immediately, cooled, and the edges are polished with fine steel wool. Now the findings can be fastened to the backs, the pieces joined with jump rings and—the earrings are finished.

You may want to use bits of foil (see details, CM June) in a cloisonné design for jewelry, as I sometimes do. The fragments should be very tiny. They are laid in with agar, and this is done when the enamel beneath is almost up to the level of the wire. The thin coat of transparent enamel with which foil must always be covered brings the area in question up to the

proper level.

Designs incorporating straight wires (examples may be seen in the collection on page 14) might be tried after you have had some experience. Straight pieces of thin wire, however, will not stand in place by themselves as will curved pieces. The solution



(shown in the sketch) is to shape the wire out beyond the edge of the piece. Unwanted protrusions can be clipped off after the wire has been adhered to the enamel. Stinting such pieces for the kiln presents a bit of a problem. But the trouble is worth it for this type of design is more unusual and has more movement, the wires carrying the eye back and forth out of the piece itself.

Cloisonné—in rich colors and exposed wire partitions—can be very effective in jewelry and accessories such as boxes and vanity cases. By all means try the technique. ●

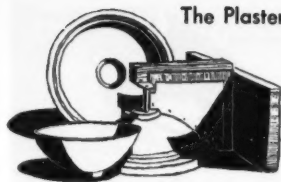
Leaves and a Bowl

(Continued from Page 26)

trations. You will unconsciously absorb a lot that will come out instinctively later in your work. In your first session with the pictures, try to strip the pieces of all decoration and see only the basic shape of the pottery. A skillful decorator can hide a poor basic shape, but not from the trained eye. Try to decide whether you like or don't like the basic shape of the piece. Then look at the banding done on bowls. See the variety of ways in which a bowl can be divided and notice the proportions of these divisions. How is the decoration placed in relation to the curves of the bowl? Is the decoration more abstract, or less naturalistic, around the mouth and foot rims? Notice also how, instead of

just a wide band, two or three bands of varying width will be used. You may find some of the pieces too ornate and others too crude for your taste, but as you look intelligently, you will learn to appreciate the precision of the placement of bands, even in the most primitive ware.

As you pore over book illustrations of ceramics, you will probably come upon examples of bowls which bear leaf decorations. When you have worked over a similar shape and motif yourself, it is all the more fascinating — and helpful — to observe how other people, in our own or other times, have handled the the shapes of leaves in designs on bowls. ●



The Plaster Series by Dorothy Perkins

models and molds PIN TEMPLATE METHOD

Part 4. Pouring the Mold

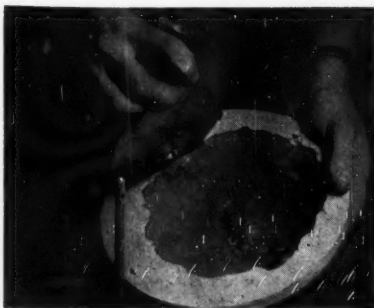
The author completes instructions on the pin template method of making a plaster model for a mold. Preceding installments covered construction of the template (April, p. 31); mixing plaster and sizing (May, p. 33); and forming of the model out of soft plaster (June, p. 32).—Ed.

REMOVING MODEL: The top surface of the baseboard is rapped sharply against the underside of the table; this loosens the model so that it can be removed with a raising,



turning motion. If this is not successful, the pin can be unscrewed, with pliers, enough to release the bottom nut; then the pin can be gently tapped down through the model.

PACKING: The clay packing under



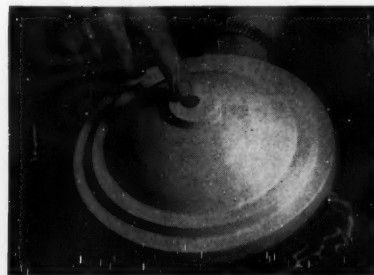
the model is now removed. The model is only a shell but it is strong enough to support the plaster which is poured over it in making the mold.

SANDING AND CLEANING: The model is smoothed with very fine (00) wet sandpaper, with plenty of water for lubrication and a light pressure. (Coarser sandpaper may be made less gritty by rubbing two pieces



together, face to face.) A well-used piece of sandpaper is less apt to scratch the model than a new piece. During the process, the surface is cleaned frequently with a damp, soft sponge so that sanding sludge will not impede soaping later.

FILLING PINHOLE: The hole in the model, left by the pin, is filled



(Please turn to Page 30)

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Pin Template

(Begins on Page 29)

with plasteline or clay, and the model
is soaped preparatory to pouring the
plaster mold.

MODEL WITH COTTLE: A strip of
linoleum (or flexible sheet metal or
heavy tarred roofing paper) is tied
securely around the model, against the
cottle ledge. A roll of clay is worked
around the outside bottom of the
cottle to prevent leakage. A regular
mix of plaster is prepared, according
to the estimated amount needed. After
the mold has set (as soon as it has
reached or passed its highest heat),
the cottle is removed and the outside
of the mold smoothed. Since the mold
will have expanded slightly away from
the model, the two should separate
easily. If they don't, a stiff-bladed
knife, placed along the separation
line and tapped lightly, should part
them. The inside of the mold is then
wet sanded for a better surface. Both



top and bottom edges of the mold are
beveled to prevent chipping in use and
storage, as well as to facilitate hand-
ling of the mold in casting. When
thoroughly dry, the mold is ready for
casting bowls.

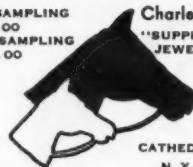
Pictured below is the mold stand-
ing behind a bowl that has been cast
in it. At the right is the model from
which the mold was made.



Having completed her instruction
on the pin template, Mrs. Perkins
will go on, in subsequent issues, to
other methods of making models and
molds. Beginning next month: the
horizontal template method of form-
ing shapes which have undercuts.—
Ed.

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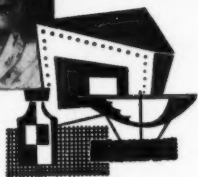
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Enameling on Metal

by JEAN O'HARA



Effects & Defects

EFFECT: Liquid Metals and Metallic Lusters

Readers have asked me to explain the difference between the terms *liquid metal*, *metallic luster*, and *luster crackle*, all three of which have appeared in my enameling column from time to time.

First, let's eliminate luster crackle because this is simply a phrase I coined to describe the effect produced when liquid metals or metallic lusters are purposely overfired so that the surface has a cracked appearance much like alligator leather (CM, Feb.). As for the other two terms, they identify substances which are different from each other in both makeup and effect.

Liquid metal is composed of one or another of the precious metals—gold, platinum, or palladium—plus metallic resins, in solution.

Metallic luster is basically metallic salts dissolved in oil.

When fired, liquid metals leave a film of the pure metal on the surface. Metallic lusters, on the other hand, leave a film of metallic oxides on the surface. The oxides will appear slightly iridescent, while the film of pure metal will be more solidly bright.

Both of these substances are sold by ceramic supply houses for the decoration of glass and china. The enamelist, however, can use either or both. I have used liquid palladium and liquid white gold (both silvery in effect), as well as liquid bright gold (yellow gold in effect). All are liquid metals. Then there is a copper metallic luster which the enamelist uses for a copper line. (You will note that liquid palladium or liquid white gold is employed for a silvery line—this is because neither of them presents the tarnishing problem of a true silver line. Liquid platinum also produces a silver-like line, but a local supplier tells me the product is not now available.)

Another point to be made here concerns temperatures. Liquid metals, in some catalogues, are further broken down categorically: those for china and those for glass. It appears that the ceramist or china painter fires the liquid metals for glass at cone 022

(1085°F.); they are fired lower than the liquid metals for china which fire at cone 020 (1157°F.). One manufacturer explains that while the substances are basically intended for glass and china painting temperatures, it is possible to fire both liquid metals and metallic lusters at 1200°-1450°F. This higher temperature range, of course, is precisely what the enamelist usually has to have. The extra heat is required to re-fuse and heal the enamel itself which tends, as one writer puts it, "to crack like crazy" at the lower temperatures.

You can readily see, considering the temperatures mentioned above, that as enamelists we almost always overfire liquid metals and metallic lusters. We have no choice, but the necessity to do so probably accounts for our somewhat unpredictable experiences with these materials!

DEFECT: Hit While Hot

This small enamel sample was purposely hit with the edge of the wire tongs while the enamel was still glowing red and soft. Anything that strikes enamel while it is in this state is apt to leave a mark at least as noticeable as



this. Enamel may even be pulled up in long strands like taffy (not shown in photo) while it is in a semi-liquid state.

With the specimen shown here, a simple refiring should cure the damage. If strands had been pulled up, the piece could have been salvaged by breaking off the threads of enamel, stoning the surface lightly under running water until the area was level with the rest of the surface, and re-firing. If the base metal is exposed, it should first be re-enamelled and then refired.

Florence Cox

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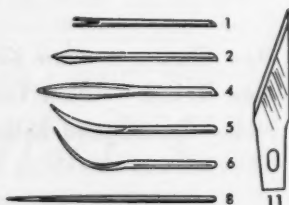
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Held in the heart of the lake district (this year at Belknap Mt. Recreation Area, Gilford,



A scene from last year's Fair. The annual event attracts an average of 20,000 visitors.

Aug. 2-6), the 22-year old fair attracts some 20,000 people. Visiting and native craftsmen as well as tourists come to buy the produce of the state's potters, weavers, metalsmiths, jewelers, stencilers, woodworkers and others (gross receipts last year totaled more than \$23,000). The visitors come also to watch craftsmen working, almost continuously, at forges, looms and potter's wheels; and usually among these demonstrators are such well-known ceramists as **Edwin and Mary Scheier** of Durham. (To reach the Fair, head for the foot of Lake Winnepesaukee; Gilford is on Route 11-A between Alton Bay and Laconia. Gate opens at 10 a.m., daily.)

This event is the high point of a vigorous, year-round sales and promotion program spearheaded by the **League of New Hampshire Arts and Crafts**. Less dramatic, but equally important as a source of high-quality, handsome products, are the dozen or so re-



Where to find League's retail outlets: a star means year-round shop; a dot, a summer shop. A ring marks site of fair at Gilford.

tail shops spotted throughout the state (see map)—some open summers only, others on a year-round basis. These, together with the fair, comprise the marketing outlet (a-quarter-of-a-million-dollar business a year) for the League's 1500 consigning members.

Membership in the organization costs a small fee, and anyone may join, the only requisite being interest in New Hampshire's arts and crafts. The roster, however, includes craftsmen of national reputation, among the ceramists being the Scheiers, **Gerald Williams** (dinnerware), **Richard Moll** (sculptured forms) and **Karl Drerup** (enamels).

A member who wishes to consign ware to the League's retail outlets must submit his product to a jury on standards. If workmanship and design are acceptable, the item receives the League tag and is on its way to one of the shops or the fair. The craftsman sets his own price, and the league takes 25 per cent of the sale to offset marketing costs.

The organization, complemented by a network of guilds, is concerned with more than distribution and selling. Major attention is given to improving craft techniques and fostering good, original design. This means class-



Miss Edna Ryder's decorated cruets, wine cups and mugs enjoy steady sales appeal.

es, elementary and advanced, in all parts of the state, aimed primarily at teaching registrants how to get into production of high enough quality to supply the shops and to support themselves in whole or in part. Certain federal agencies also utilize these classes for the vocational training of selected aged persons and disabled veterans (a blind vet, so-trained, potting well enough to support himself until his recent death).

Buttressed by extensive public relations activities, the two-part program of marketing and training is directed on a state level by **David R. Campbell** from League headquarters at Concord (205 N. Main St.). The cost

(Please turn to Page 34)

CERAMICS MONTHLY



Thomas Kakinuma, British Columbia: \$50 award for lamp base suitable for commercial reproduction.



Rex Mason, British Columbia: \$25 share of Canadian Handicraft Guild's \$100 Pottery Prize.



Gnetan Beaudin, Quebec; also shared in Guild's split prize.



Hilda Ross, British Columbia: \$25 share of the Guild Prize.



J. J. Harold, Quebec: fourth to share in Guild prize.



Cay Lloyd, Ontario: \$200 Eaton Prize — Most Outstanding Piece.

SHOW TIME

CANADIAN CERAMICS OF 1955

"Canadian Ceramics of 1955," first extensive exhibition of its kind, is now on display at Toronto's Royal Ontario Museum of Archaeology. Included are one hundred eighty-three pieces of pottery, sculpture and enamels (few of the latter) gleaned from nearly six hundred entries. The final jury of selection — F. St. George Spendlove, Royal Ontario Museum; Charles Mosgo, Cleveland; and L. J. Barcelo, Montreal — chose Cay Lloyd's porcelain bottle with stopper (photo above, right) for the top award offered by Eaton's of Canada. Opening at The Montreal Museum of Fine Arts last May, the show moved to Toronto in June to stay until September 30. Organizing forces behind this ceramic event were The Canadian Handicrafts Guild and The Canadian Guild of Potters.

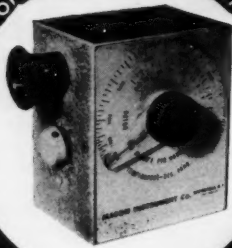


"Two Spinners" by Virginia Welsford, Quebec: \$100 Morgan Prize for Sculpture.

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Ceram-Activities

(Begins on Page 32)

of the total operation could not, of course, be covered by commissions and fees alone. At this point, the State comes officially into the picture with a legislative grant of from \$8000 to \$10,000 annually for the League's work. It's considered a sound investment to "help citizens help themselves." In a region that depends on vacationers for a large share of its income, crafts can mean good business.

Known or unknown, craftsmen in New Hampshire who produce saleable, attractive ware find in their League a cooperative plan in which "one for all" works out to be "much for many." That is the way Mrs. Nyleen Morrison of Concord puts it in a recent report to CM—a report from which the foregoing account of the organization was prepared.

MEET OUR AUTHORS

Oppe (pronounced Ah-pu) Untracht (the surname derived from the Dutch town Utrecht) is incurably addicted to arts and crafts—as writer, photographer, practitioner and collector.



A serious craftsman himself, Untracht is at home with enameling, jewelry-making, weaving, stage design, oil painting, layout and other artful skills. But of them all, he loves enameling best. "When the spirit moves me or when a new idea invades my consciousness, I do enamels in a basement workshop which hardly rates the name 'studio' . . ." These basement productions, however, find their way into such important exhibitions as the Ceramic National and Designer Craftsman U.S.A., as well as the annual shows of leading ceramic organizations in New York.

Dividing his time about equally between workshop and darkroom, he is something more than a mere fan when it comes to photography. Kodachrome-slide lectures and the illustrations for his frequent articles (see page 18) come from his camera.

Untracht is a Brooklyn man most of the year (an inveterate traveler in summer). His friends describe his living room as a modern curiosity shop, a mess and a nightmare, an exclusive gift shop with nothing for sale. From ceiling to floor, the walls are covered with shelves crammed with pots, metalwork, baskets, etc., made by friends and people met in travel. "Lots of the pieces have been acquired through barter. I give-you-an-enamel-bowl, you-part-with-a-wax-resist-vase sort of thing." Returning from one of his trips (Europe, North Africa, Mexico which is the favorite with its rich and varied crafts), he got off the plane at New York with 5 cents in his pocket—he'd had to pay his last \$35 in overweight charges for the load of crafts he carried aboard.

Considering his diverse activities and accomplishments, he explains simply: "I have

great respect for work and people who make things with their hands."



. . . Miska Petersham (the first name is Hungarian for Michael) is a Fort Lauderdale, Florida, potter who says, "I have gotten plenty of letters addressed to 'Miss' because, I guess, my name is a strange one to many

people. My father Anglicized the last name, which I can't even spell." (His father and mother, by the way, are the Maud and Miska Petersham of children's book fame.)

Miska was brought up in the artist's colony of Woodstock, New York, but wanted to be an engineer. It wasn't until after the war that he went into art, starting in industrial design. He found himself spending all his free time in the pottery shop "practically never seeing my wife and two children. Rather than risk a divorce, I switched to ceramic sculpture and pottery, and have operated my own pottery for the past four years."

He is giving up his pot shop, however, and going back to school in the fall for an M.A., degree. His aim is to teach. (See "Outdoor Candle Holders," June, p. 20.)

. . . Hoosier Sally Galloway approaches glaze making from a hobby potter's point of view (June, p. 14) because, as she puts it, ". . . it's the only way I can for I am a hobby potter myself. The glaze bug bit me three years ago and I haven't been the same since. With no technical background and no teacher to turn to for advice, I studied everything I could lay my hands on, although most of it was far over my head. Besides coming up with some pretty exciting glazes, I learned not to be afraid to mix things together and stick them in the kiln. I hope others will lose their fears, too . . ."

The Galloways enjoy life in Indianapolis. Like so many other clay lovers, Mrs. G., claims she would rather pot than eat or wash and iron and keep a meticulous house. Her frequent companions, she adds, are a couple of talented potters, aged 6 and 8, who join their mother in mud mixing.

KENNY AND CERAMICS ON TV: CM's advisory editor, John Kenny, can now include national TV among his ceramic-teaching achievements. Added to his popular books, CM articles, and lectures, recently, was a one-week stint of lecture-demonstrations on pot-



CERAMICS MONTHLY



tery-making on NBC's popular morning program, **HOME**. With **Arlene Francis** giving her rapt attention as well as trying her own hand (see photos), Mr. Kenny demonstrated various potting and decorating techniques daily before an estimated 3 million viewers.

TIPS FOR TOURISTS: From California to Nova Scotia, the number of craft fairs to be held in vacation areas grows apace. These events, as we learn of them, are listed in the Itinerary columns of CM. So before you set out on your journeys, be sure to check the current issue and plot your course accordingly.

SELLERS' SUMMER SESSION: A teaching session by Tom Sellers, consisting of three one-week courses, is scheduled for July 11 through July 29 at the Olevia Ceramic Studio, Binghamton, N.Y. Mr. Sellers, CM's editorial associate, will give intensive courses



in beginning and advanced wheel work, hand building, and decorating techniques. Shown below is a portion of the enthusiastic audience of over 300 which attended the two decorating demonstrations given by Mr. Sellers at the Detroit Hobby Show last May.

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—submitted by Tracy Huber,
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STUDIOS NOTE: New directory listings to begin with the August issue accepted up to the 15th of July.

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Itinerary

(Begins on Page 6)

MASSACHUSETTS, Dennis

July 12
 Cape Cod Craftsmen Fair, work of 20 displayed and demonstrated. Repeat, Aug. 10, at Chatham High School Auditorium.

MASSACHUSETTS, Lincoln

through July 16
 Annual exhibition of the deCordova Craftsmen at deCordova and Dana Museum and Park.

MINNESOTA, Duluth

July 15-August 15
 Italian Arts and Crafts (contemporary) at Tweed Gallery, University of Minnesota. (Duluth Branch).

MINNESOTA, Minneapolis

through July
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NEW HAMPSHIRE, Gilford

August 2-6
 Annual Craftsman's Fair sponsored by the League of New Hampshire Arts and Crafts. At Belknap Mt. Recreation Area.

NEW HAMPSHIRE, Greenfield

July 16
 Sixth Annual Roadside Mart, sponsored by Coach House Fellowship in Arts and Crafts, at Rehabilitation Center for Crippled Children. New England craftsmen invited to "set up shop." Registration fees go to Center.

NEW YORK, Ithaca

August 18-20
 Second annual York State Craft Fair of jury-selected items. At Ithaca College. Sponsor: The York State Craftsmen, 210 No. Aurora St., Ithaca.

NEW YORK, New York

through Sept. 7
 Young Americans Sixth Competitive Exhibit at America House, 32 E. 52 St.

NORTH CAROLINA, Asheville

July 18-22
 Craftsmen's Fair of the Southern Highlands at City Auditorium. Work from mountain regions of seven states; demonstrations, etc.

NOVA SCOTIA, Cornwallis

July 25-29
 Tenth annual Craftsmen-at-Work exhibition at H.M.C.S. Cornwallis, Digby Co.

PENNSYLVANIA, East Stroudsburg

July 29-31
 Annual State Craft Fair of the Pennsylvania Guild of Craftsmen at East Stroudsburg State Teachers College, preceded by one-day Seminar.

VIRGINIA, Charlottesville

through September 15
 Chinese Porcelain exhibition at the University of Virginia.

TEXAS, San Antonio

Oct. 9
 Annual River Art Show concurrent with Arneson River Theatre Competition.

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July, 1955

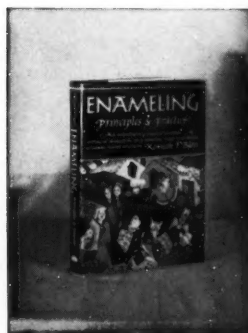
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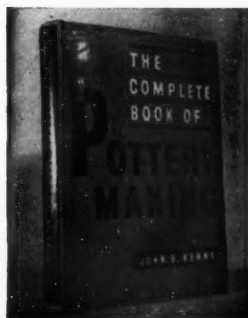
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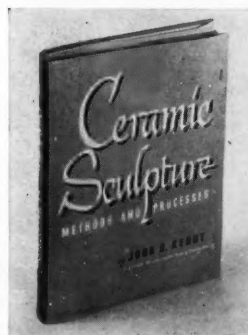
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